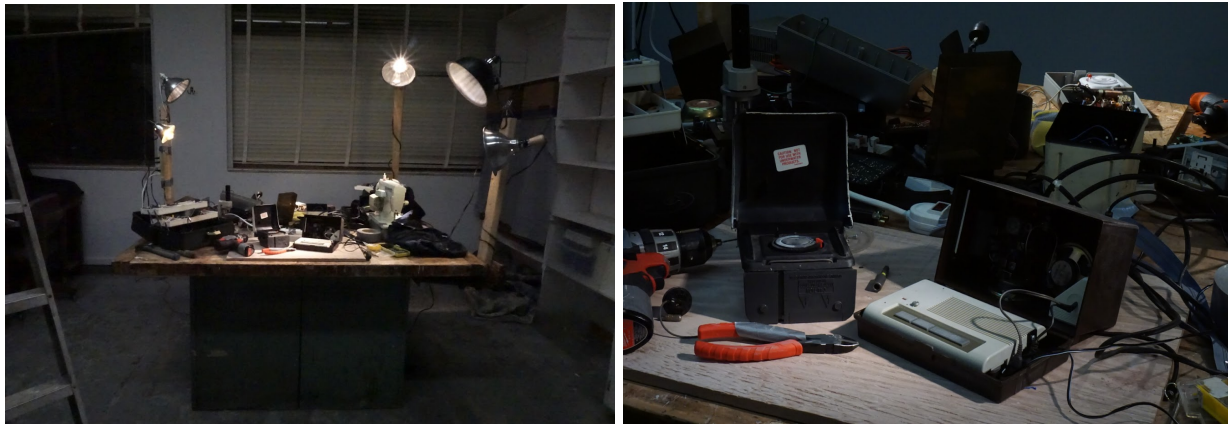


Kyleigh Bernstein

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POSSIBILITY

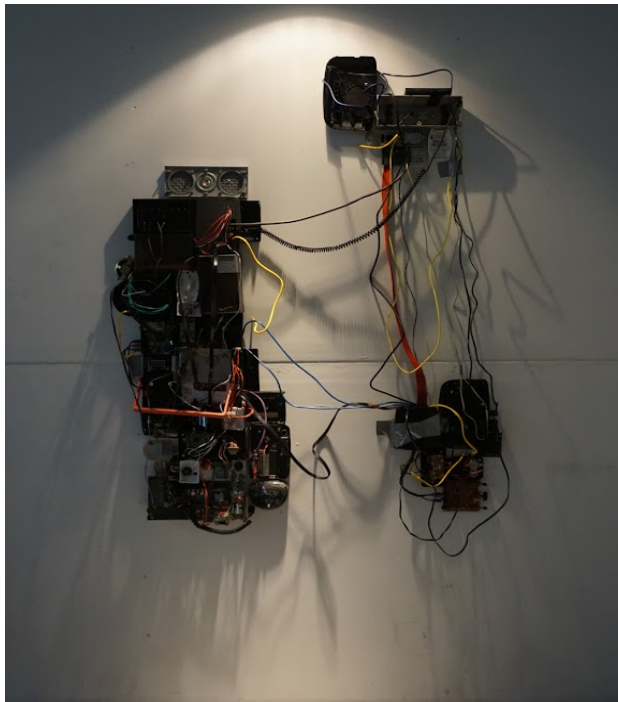
In the past few months, I have been working closely with bricolage and assemblage in sculptural form. Stemming from my interest in dystopian futures presented in the media as severe and increasingly feasible possibilities, I explored different ways to present material through constructing handheld machines and large installations. My studies include the readymade, bricolage, and various concepts such as reorganization of material and re-presentation of ideas. Using material readily available to me through borrowing, recycling, and buying used, I was able to capitalize on the deconstruction of seemingly obsolete electronic material, reworking objects that are available now into a scenario where they might be practical in the future.



POSSIBILITY: WORKSPACE/NOT A BOMB, Multimedia Installation, 2023.

In a potential future, *POSSIBILITY: WORKSPACE/NOT A BOMB* exists for which an unnamed person uses their workspace to build things to remedy situations that they might come across in their daily lives. In the detail image pictured, two machines sit within the installation.

They are portable and handheld, ideal for someone who needs to move quickly or may not have time to stall. I am drawing from ideas of bricolage within that deconstruction, defining bricolage as everyday objects recycled and built into something new, as a functional workspace existing in a possible future unidentified in the present, where machines with an unknown function are invented.



POSSIBILITY: REWIRED, Multimedia Installation, 2023

In *POSSIBILITY: REWIRED*, as an iteration of the previous work, defunct technologic deconstruction is integrated into the wall, an assemblage of found objects and repurposed material arranged into a new composition. As a demonstration of smooth space, *POSSIBILITY: REWIRED* has technologic clusters that are organized in regions alluding to geological formations, with a possible function to connect to a power source or perhaps connect with others through a ground line. In this future, an assemblage of a patchwork compilation of various

equipment and deconstructed machinery are staged on the wall, with forms heightened by shadow.

I have a growing interest in dystopian futures as a direct response to what is happening in the world today, with the potential of destruction and difficulty of survival in a world that no longer can support current lifestyles. In the process of the work of both projects, I present readymade objects that have been reformulated to offer an impression of what their future application might be, and by withholding information in the way that I present the work, creating an installation that exists in a possible future not too far from our own.